MOTION PICTURES AND THEIR PLAYERS ---- NOTES

High Lights and Shadows in News of Screen Drama

Revival of Movie Business Shown in Activities of Small Independent Companies.

By FRANK VREELAND.

HE movie business is beginning to pick up once more, and ess agents will soon be in again. In the last two weeks has been as stirring an accelerain the industry as when a flivyer stepped on and has its feelings hurt. has been due to the sudden irruption into the field of small independent companies who were once regarded as undesirable aliens but who now are regarded as the saviors of the film fans who might otherwise have been compelled to stay home at night and try to get acquainted with their fam-

The change in the complexion of the cinema situation has come about with the suddenness and peculiar twist of a ride in a municipal bus. When the slump in the movie market came the big companies, through diffi-culty in financing and through a desire to concentrate on a new nostrum, labelled "fewer and better pictures,"

concerns scurried around the map with litti but optimism and a camera.

Plans also are being laid to bring production on a large scale out of its coma and among the early signs of next spring may be noted announcements from important companies that "the turn of the tide has now come and the sap is running more strongly than ever in the movie business." Famout Players-Lasky is contemplisting throwing open its huge Long Island City studio to the mutatchioed wiles of the villain is May, after relegating it to the hollow glory possessed by saloons for almost a year. Some of the office and mechanical staffs are still haunting the building, and a lone company has occasionally shuffled about in a hushed way amid the scholing silences, but the high cost of keeping it heated has held it in the awesome isolation of a monument. Insoid Famous Players studio in West Fifty-sixth street has been still kept on the rack of riotous emotions, however.

By spring D. W. Griffith probably will have embarked on a new adventure in photographic pastels, for "The Two Orthans," his latest work, probably will be on the market and drawing gallons of teers by then. The Misses Lillian rot teers by then. The Misses Lillian of teers by then. The Misses Lillian of the picture at the Mamaroneck studio, and it is expected that around Christmas they will be ready to suffer in silence on any screen.

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rimova in "Camille," "Bits of Life"
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have not the facilities, the architectural sends of the artist who could imagine and reproduce such amazing restorations of ancient Bygantlum art. These buildings are of a period that is neither Roman nor Oriental. The sixth century had an architecture all its own, and this Bygantlum architecture of the time of Theodora is perhaps the most difficult of all to reproduce."

MISS BORDONI RETURNS WITH NEW SONGS FOR VAUDEVIL Nazimova in "Camille," "Bits of Life"



Saturday Evening Post story "Hop,"
and Marshall Neilan's original story,
"The Strange Adventure."
The photoplay contains four elements, that of satire, comedy drama,

nainder of the musical programme. Percy J. Starnes will preside over the

The music programme prepared to accompany Nazimova in "Camille" opens with the second and fourth movements of Technikowsky's "Fourth Symphony," played by the Rivoli orchestra under Frederick Stahlberg and Emanuel Haer. Grace Hoffmann, soprano, and Fred Jagel, tenor, will sing a duet from "La Traviata" and Carle Enciso, tenor, will sing Massenet's "Elegie" with cello obligato played by M. Mazuki,

The programme for the showing of "Under the Lash" at the Rialto opens with Wagner's "Tannhaeuser" overture. played by the orchestra under Hugo Riesenfeld and Joseph Littau. Gladys Rice, soprano, will sing Del Riego's "Oh. Dry Those Tears," and Lillian Powell will appear in a dance number.

will appear in a dance number.

A pretentious ballet number will be one of the high lights of the musical programme which S. L. Rothafel will present at the Capitol. It is Schumann's "Papillon." Alexander Oumansky, ballet master, has arranged the choreography. The principal roles will be anced by Mile. Gambarelli, Doris Niles. Theila Zanou and Mr. Oumansky. For the incidental characters of the carnival guests, fourteen additional members have been added to the ballet corps. The "Tannhaeuser" overture will be played by the orchestra. Erno Rapee conducting. The soloists will be Mile. Fanny Rezia, coloratura soprano, and the barytone, Erik Bye.

At the Criterion "The Enchanted For-est" serves as an overture, a combina-tion of ballet and song, with stage set-tings by Nicholas de Lipsky. The dancers CRITERION—"Peter Ibbetson."
LYRIC—"The Three Musketeers."
ASTOR—"Theodora."
CENTRAL—"Nobody's Fool."

namely, "Indian Summer" ("An American Idyl"), overture to the Irish Opera, "Elleen," "March of the Toys" from "Babes in Toyland" and the "Dagger Dance" from the grand opera "Natoma."
Estelle Carey, soprano, will sing Mr.
Herbert's "Kiss Me Again" from his "Mile. Modiste." Carl Edouarde, who temporarily relinquishes his honorary post to his friend, will conduct the re
"La Bergerie."

MISS MARIE PREVOST

Feature Rictures at **Broadway Houses**

CAPITOL—"Bits of Life."
RIVOLI—"Camille."
STRAND—"Woman's Place."
RIALITO—"The Shulamite."
CRITERION—"Peter Ibbetson."
LYRIC—"The Three Musketeers."
ASTOR—"Theodora."
CENTRAL—"Nobody's Fool."

Bowoling Gold bours, and provided from the control for the con

Many Approve the Reith Anniversary

ment that, in view of the suggestion of public officials, artists and associates, E. F. Albee had decided to launch a celebration of its third of a century aniversary. From many sources have come letters and telegrams of approval and interest.

and interest.
Giulio Gatti Casazza, general director
of the Metropolitan Opera Company,
sent the following telegram to Mr.

Charles B. Dillingham sent the following telegram:

"Permit me to be among the first to congratulate you upon the great achievement conjured up in one's mind in contemplating the notable anniversary the wonderful institution you have built up is about to celebrate. It is a living vital monument to your zeal, moral strength and business acumen. Further-more, the anniversary writes a notable and brilliant page in the history of the Among the hundreds of similar letters and telegrams were messages from Posmater-General Will H. Hays, Gov.

Among the hundreds of similar letters and telegrams were messages from Posmaster-General Will H. Hays, Gov. Sansouci of Rhode Island, Mme. Amelita Galli-Curci, Mayor Hylan, Mayor Galvin of Cincinnati, Mayor Gainer of Providence, Joseph P. Tumuity, associate and secretary of ex-President Wilson; Special Deputy Police Commissioner Rodman Wanamaker. Secretary Norton of the Syracuse Chamber of Commerce, Mayor Farmer of Syracuse, the commandant of the Third Naval District and officers high in the army and in civil service. Mrs. W. K. Vanderbilt, Jr.: Mrs. Oliver Harriman and Miss Anne Morgan also were among the first to send congratulations and approval to Mr. Albee. The chief acts at other vaudeville houses follow:

RIVERSIDE—Avon Comedy Four, Charles King and Miss Lila Rhodes.

COLONIAL—Harry Fox, William Seabury and company.

EIGHTY-FIRST STREET—Ray Raymond and company, Solly Ward and company.

NEW SONGS FOR VAUDEVILLE



MISS LILLIAN FITZGERALD at the WINTER GARDEN

PROCTOR'S FIFTY-EIGHTH STREET-Tom Smith and company, Charlie Chaplin in the photoplay, "The Idle Class."

PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET—"Miss Resista," Charlie Chaplin in "The Idle Class."

Faversham Calls Play "Duel of Infidelity"

ALHAMBRA—Franklyn Ardell and company, Frederick Burton.

HAMILTON—Ed Gallagher and Al Shean, Lightner Girls and Alexander.
PROCTOR'S FIFTH AVENUE—Mignonette, Kokin and Coin.
PROCTOR'S TWENTY-THIRD STREET—"Fads and Frolics," Miss tence, for doubtless he still has vivid recollections of the dashing, chivarous It is not unnatural that William Fav-

adventurer whose sword was ever at the service of the little penniness friend, who proved to be his king in "The Prince and the Pauper."

Mr. Faversham continued with a sincerity and enthusiasm for the fine writing of the play, which rang so true that it left no doubt in one's mind of the pleasure which he and his cast experience in interpreting their respective modern roles.

"The epigrammatic elegance of Wilde," added Mr. Faversham, "the polished subtleties of Clyde itch—Shavian satire touched with pardonable cynicism—these are the metals that Cosmo Hamilton has re-created in the playwright's crucible and transmuted into the highly tempered blade of brilliant comedy which he has named 'The Sliver Fox." The curtain rises upon an atmosphere charged with challenge, as in ous hands we bear the weapons of wit which Mr. Hamilton has tendered us. There are a few moments given us in which to bow to each other, as it were, with studied courtesy; salute with a flourism of blades. Then swiftly are the rapiers of persiflage brought into play; the fence and flash of nimble minds; the parry and thrust of repartee, heightened by satire, as sparks that fly when steel meets steel.

"But in Mr. Hamilton's deft and facile dialogue there is never a sound of the tarnished sword of humor being drawn from its rusting scabbard—if you will permit the simile. Never a suspicion of vulgar jesting to grate upon one's sense, or nonsensical veporings to fall harshly upon one's cars with their deadly metallic clang.

"But why the 'duel of infide!ity'? you may asis. Because all of the five characters in "The Silver Fox' have only the spirit of supreme egotism for their cause. Mr. Hamilton has evolved a delightfully piquant situation and then has allowed his characters to hold up the mirror to the artificiality of modern society, showing its people not only unfaithful to each other but to themselves."



Oh, man, "what a grand and glarious feeling!" Itching all gone, burning stopped, and that unsightly eruption almost healed already. That's what Pestamdees. The first beach gives re-lief and often a few days' treatment is enough to clear the

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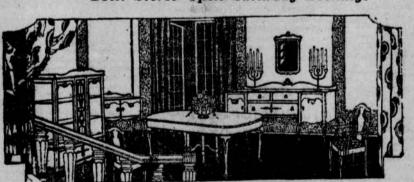
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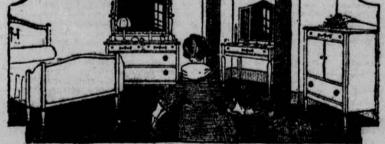
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